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Lloyd Shirley

THAMES TELEVISION LIMITED,
BROOM ROAD,
TEDDINGTON,
MIDDLESEX.
Tel: 977-3252

C A M E R A   S C R I P T

"CALLAN" (1)

Prod.No: 32080

"WHERE ELSE COULD I GO?"

VTR/THS/2510

by

JAMES MITCHELL

Pt. 1 = 19.37
Pt. 2 = 15.26
Pt. 3 = 16.59
Total = 52.02.

STORY EDITOR
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PRODUCER
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DIRECTED BY
JAMES GODDARD

CAMERA REHEARSAL: WEDNESDAY, 10TH DECEMBER 1969 - 09.00-17.00) - STUDIO 2, TEDDINGTON.
THURSDAY, 11TH DECEMBER 1969, from 09.00)

VTR: THURSDAY, 11TH DECEMBER 1969, 14.30-19.00 - STUDIO 2, TEDDINGTON.

TRANSMISSION: T.B.A. DURATION: 51'00" + 2 COMMERCIAL BREAKS.

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"CALLAN" (1) "WHERE ELSE COULD I GO?"

CAST:

Callan .... EDWARD WOODWARD
Hunter .... WILLIAM SQUIRE
Cross .... PATRICK MOWER
Lonely .... RUSSELL HUNTER
Henshaw .... GARY WATSON
Snell .... CLIFFORD ROSE
Judd .... HARRY TOWB
Dodds .... DENIS THORNE
Merry .... ALAN CULLEN

Hunter's Secretary ..... LISA LANGDON
Det. Sgt. Wheeler ...... RICHARD McNEFF
Nurse .... MONA HAMMOND
Prison Officer .... JOHN BALDWIN
Lonely's Auntie .... QUEENIE WATTS
Wellington .... DAVE PROWSE
(In O.B. pre-recording only):
Blind man .... FREDERICK SCHRECKER

(NO STUDIO EXTRAS)

Extras on O.B. inserts: PAT HALPIN (Lawyer), LESLIE WEEKES (Lawyer), FRANK LITTLEWOOD (Clerk) - all through the DAVID AGENCY.

* *

Floor Manager .... JOHN COOPER
P.A. .... PADDY DEWEY
Stage Manager .... DAPHNE LUCAS
Asst. Floor Manager.. STUART ORME
Call Boy .... PATRICK VANCE
P.A. Timer .... EDNA EWING

Wardrobe Supervisor.. AMBREN GARLAND
Make-Up Supervisor... LAUNA BRADISH

Technical Supervisor ... JOHN EVELEIGH
Lighting Supervisor .... KEN BROWN
Senior Cameraman .... PETER HOWELL
Sound Supervisor .... MIKE PONTIN
Vision Mixer .... PETER PHILLIPS
Racks .... JIM FERGUS-SMITH
Grams .... PETER WILLCOCKS

* *

SCHEDULE:

WEDNESDAY, 10TH DECEMBER:

Camera rehearsal .... 09.00-12.30 (Snell leaves at 12.00)
LUNCH BREAK 12.30-13.30
Camera rehearsal .... 13.30-17.00 (Callan leaves at 17.00)

THURSDAY, 11TH DECEMBER:

Camera rehearsal 09.00-12.30
LUNCH BREAK 12.30-13.30
Line-up and make-up 13.30-14.30
REHEARSE/RECORD 14.30-19.00
(including technical clear)

* *

TECHNICAL REQUIREMENTS:

4 pedestal cameras; normal monitors + 3 pract. (9" Pye monochrome) monitors:- 2 in Hunter's Office (showing action in Shooting Gallery) & 1 in Hunter's Secretary's Office (showing action in Hunter's Office). Inlay for 'supering' captions on colour b/gs.
2 booms; 2 fishpoles, Slung mic. on echo, Prison Corridor. Table mic. in Prison Visitors' Room; rest as reqd. Pract. intercom: Hunter's Office/Secretary's Office. Pract. telephones: Dodds' Office/Callan's Flat & Dodds' Office/Hunter's Office + ear-piec[e] for Callan. Grams, tape, echo in Hunter's Office & Prison scenes. Distort. Gun shot generator.
35mm. T/C for opening symbol & "Callan" titles (colour) only. Slide machine and caption scanner. Editec for possible partial assembly editing. (3 O.B. sequences previously recorded will not be played in to show). 2nd VTR machine to view (and match) O.B. inserts, VTR day only, times as arranged. Split screen for Scene 16.

Prod.No: 32080 "CALLAN" (1) "WHERE ELSE COULD I GO?" VTR/THS/2510

SCENE BREAKDOWN

	SET	TIME	CHARACTERS	CAMERAS	SOUND	SHOTS	PAGES
	ACT 1						
	OPENING CREDIT SEQUENCE: T/C (35mm) & CAPTION SCANNER				sof		1
1.	HOSPITAL PRIVATE WARD, INT.	DAY	Callan Nurse Cross	1: A, B. 4: A.	A-1 F/P 1	1-21	1-5
			/TAPE STOP/				
2.	HUNTER'S OFFICE, INT.	DAY	Hunter Cross Secretary (off)	3: A. 4: B.	A-2 F/P 1	22-24	5-6
3.	HUNTER'S SECRETARY'S OFFICE - INT.	DAY	Secretary Callan	1: C. 2: A, B.	B-1	25-31	6-7
4.	HUNTER'S OFFICE, INT.	DAY	Snell Callan	1: C, D. 3: A. 4: B.	A-2 F/P 1	32-43	7-9
5.	HUNTER'S SECRETARY'S OFFICE - INT. including: HUNTER'S OFFICE on MONITOR	DAY	Hunter Cross Secretary + Callan Snell	1: G. 2, A, B. 4: X.	B-1 A-2	44-52	9-11
6.	HUNTER'S OFFICE, INT.	DAY	Callan Snell	1: D. 3: A. 4: B.	A-2 F/P 1	53-61	11-12
			/TAPE STOP/				
7.	SHOOTING GALLERY, INT.	DAY	Judd Callan	1: E. 3: B, C. 4: C, D.	A-3 F/P 2	62-68	12-14
			/TAPE STOP/				
8.	HUNTER'S OFFICE, INT. including: SHOOTING GALLERY on MONITOR	DAY	Hunter Snell Secretary (off) + Callan Judd	1: F. 2: C. 3: D, A. 1: X.	B-2 A-3	69-92	14-19
9.	SHOOTING GALLERY, INT. intercutting with: HUNTER'S OFFICE, INT.	DAY	Callan Judd Hunter Snell	1: E. 3: B. 4: D, C. 2: C. 3: A.	A-3 F/P 2	93-104	19-20
			/TAPE STOP for MAKE-UP/				
9A.	SHOOTING GALLERY/ HUNTER'S OFFICE	a/b	a/b	a/b	a/b	105-110	21

	SET	TIME	CHARACTERS	CAMERAS	SOUND	SHOTS	PAGES
			ACT 2				
10.	O.B. INSERT (1):		(Not being played into main recording)				
	STREET MARKET, EXT.	DAY	Callan Blind man Wellington	-	-	-	22-23
11.	HUNTER'S OFFICE, INT.	DAY	Hunter Callan Secretary (off)	1: D. 2: C. 3: A. 4: B.	A-2 F/P 1	111-127	24-25
12.	HUNTER'S SECRETARY'S OFFICE - INT. including: HUNTER'S OFFICE on MONITOR	DAY	Hunter Callan	2: A. 1: D.	-	128 128A	25-26
13.	HUNTER'S OFFICE, INT.	DAY	Hunter Callan	1: D. 3: A.	A-2	129-137	26-27
14.	O.B. INSERT (2):		(3 shots to be picked up at end of main recording)				
	COFFEE STALL, EXT.	DAY	Callan Lonely's Aunt Wellington				28-29A
			/TAPE STOP/				
15.	PRISON VISITING ROOM, INT.	DAY	Callan Lonely Warder	1: H. 3: D. 4: E.	A-4 TABLE MIC. SLUNG MIC. (in Corridor)	138-160	30-32
			/TAPE STOP/				
16.	SPLIT SCREEN TELEPHONE CONVERSATION between:						
	DODDS' OFFICE, INT. & CALLAN'S FLAT, INT.	DAY	Dodds Callan	4: F. 1: J.	A-4 B-3	161 161A	33-34
			/TAPE STOP/				
17.	HENSHAW'S CLERK'S OFFICE - INT.	DAY	Merry Callan	1: K.	F/P 3	162	35
18.	HENSHAW'S OFFICE, INT.	DAY	Henshaw Callan Merry	2: D. 3: E. 4: G.	B-4	162-187	35-39
			/TAPE STOP/				
19.	CALLAN'S FLAT, INT.	DAY	Cross Callan	1: L. 4: H.	B-3	188-197	39-41

	SET	TIME	CHARACTERS	CAMERAS	SOUND	SHOTS	PAGES
			ACT 3				
20.	PRISON VISITING ROOM, INT.	DAY	Lonely Dodds Henshaw	1: H. 3: F, D. 4: E.	A-4 TABLE MIC.	198-226	42-47
			/TAPE STOP/				
21.	CALLAN'S FLAT, INT.	DAY	Callan Henshaw	1: L. 3: H. 4: J.	A-5 B-5	227-243	47-49
			/TAPE STOP/				
22.	O.B. INSERT (3):	(Not being played into main recording)					
	LAW COURTS, EXT.	DAY	Callan Dodds Henshaw Merry 3 legal extras				50-52
23.	PRISON VISITING ROOM, INT.	EVENING	Lonely Callan	1: H. 3: D. 4: E.	A-4 TABLE MIC.	244-263	53-55
			/TAPE STOP/				
24.	CALLAN'S FLAT - INT.	EVENING	Callan Wheeler	1: L. 3: G. 4: J.	A-5 B-5	264-274	56-58
			/TAPE STOP/				
25.	HUNTER'S OFFICE, INT.	NIGHT	Hunter Cross Callan Secretary (off) Wheeler (off)	1: D. 3: A. 4: B.	B-2 F/P 1 Linked telephones	275-324	58-65
	CLOSING CREDIT SEQUENCE: FLOOR CAPTION + CAPTION SCANNER			2.	Grams	325	65-66

BACK TO:

	SET	TIME	CHARACTERS	CAMERAS	SOUND	SHOTS	PAGES
14A, B, & C.							
	COFFEE STALL, EXT. (Inserts into O.B.)	DAY	Callan Lonely's Aunt Wellington	2: X.	A-?	326-328	29-29A

VTR/THS/2510
Part 1

ACT 1

FADE UP TELECINE (35mm) — OPENING CREDIT SEQUENCE — S.O.F.

THAMES PICTORIAL SYMBOL
(0'07") into "CALLAN"
OPENING TITLES.

(THEME MUSIC)

SUPER (INLAY) CAPTION SCANNER

(1) "WHERE ELSE COULD I GO?"

(2) created and written by
JAMES MITCHELL

TAKE OUT CAPTION SCANNER

1. 1 (A) — 1. INT. HOSPITAL PRIVATE WARD. DAY. A-1 — BOOM

V.B.C.U. CALLAN.

+ FISHPOLE 1

GRAM F/X:
HOSPITAL
CORRIDOR
ATMOSPHERE,
TROLLEYS
PASSING,
SLIGHT ECHO,
LIGHT
TRAFFIC
(thru scene)

2. 4 (A) — NURSE: Mr. Callan./ (PAUSE)

WIDE SHOT - CALLAN
horizontal on BED f/g,
NURSE L. b/g.

Mr. Callan! How many times must I
tell you? Don't lie on the bed with
your shoes on!/

3. 1 (a/b)
(V.B.C.U. Callan)

Preview 4

(On 1, Shot 3)

CALLAN: Sorry, darling.

NURSE: And don't call me ...
Your brother's here. (PAUSE) Your brother's come to see you. Well?

4. 4 (a/b) (As Callan rises)
(Wide 2-S)

CALLAN: He'd better see me, then./

(1 TO POS.B, SAME SET)

ZOOM IN after CALLAN as he GOES to SINK.

SEE HIM WORKING at SOMETHING.

5. 1 (B) (Cut as directed)
C.U. CALLAN'S HAND putting RAZOR BLADE into SOAP.

CROSS: (OFF) Thank you.

As CROSS ENTERS, PAN R, then PED. UP FAST to SEE CROSS over CALLAN'S SHOULDER.

CROSS: David, I can't tell you how glad I am - (PAUSE) - you're better. Hunter sent me./

6. 4 (A)
C.U. CALLAN - reaction.

(CALLAN EXAMINES LETTER OF CREDENCE)

7. 1 (a/b) (As Callan turns)
(Cross o/s Callan)

CRAB L. SLIGHTLY to PUT CALLAN R. f/g, CROSS R. b/g.

CALLAN: That's all right, then.

Then CRAB R, still HOLDING 2-S as CALLAN Xs u/s R. to CHAIR, now giving CROSS L. f/g, CALLAN R. b/g.

CROSS: You're very suspicious.

CALLAN: I have to be. Anyway, I was an only child.

Then gradually EASE INTO C.U. CALLAN - & HOLD.

CROSS: My name's Cross.

CALLAN: I've seen you before, haven't I? Grade 2 with Falconer's mob.

CROSS: Not any more, I'm a Grade One now.

Preview 4

(On 1, Shot 7)

CALLAN: They must be pretty short of men.

8. 4 (A)
M.C.U. CROSS.

CROSS: (PAUSE) Perhaps. / (PAUSE) Going out?

CALLAN: That doctor says I can ... go.

9. 1 (a/b)
(C.U. Callan)

CROSS: Go where, Mr. Callan? /

10. 4 (a/b)
(M.C.U. Cross)

CALLAN: Home ... my flat. /

CROSS: Home? Didn't Hunter tell you? /

11. 1 (a/b)
(C.U. Callan)

*PAN HIM DOWN as HE SITS.

CALLAN: * Tell me what?

CROSS: You don't have a home anymore. You're sure Hunter didn't mention it?

CALLAN: What are you getting at?

CROSS: You've been in hospital five months, Mr. Callan.

CALLAN: As long as that, was it?

CROSS: You were lucky -

CALLAN: Yeah. A bullet in the lung. You should try my luck some time.

CROSS: Five months is a long time to leave a flat unoccupied. We closed it up ...

12. 4 (A)
M.S. CROSS + PART of CALLAN R. f/g.
(CALLAN RISES)

CALLAN: We?/

Preview 1

(On 4, Shot 12)

CROSS: Well, actually, I did. Hunter's orders./

13. 1 (a/b) (Pushed in)
(C.U. Callan)

CALLAN: What about my things?

CROSS: Your furniture? I sold it. A junk man took it./ He offered fifteen - but I insisted on twenty ... I reckon I cheated him./

14. 4 (a/b)
(Cross + part of Callan)
SEE MONEY CHANGE HANDS.

15. 1 (a/b)
(C.U. Callan)

CALLAN: Ta. What about my other stuff?/

16. 4 (A)
M.C.U. CROSS.

CROSS: Your toys, do you mean?/

17. 1 (a/b)
(C.U. Callan)

CALLAN: My model soldiers, I mean.

CROSS: I packed them up for you. They're quite safe.

CALLAN: Ta.

CROSS: Don't mention it.

CALLAN: Cross -

CROSS: Yes?

CALLAN: What do I do now? Where do I go?

CROSS: You go and see Hunter.

CALLAN: Oh, not again! He was here himself two days ago.

Preview 4

(On 1, Shot 17)

CROSS: Your appointment's for four o'clock./

18. 4 (A)
M.S. CROSS at DOOR.

Hunter doesn't like to be kept waiting./

19. 1 (a/b)
(C.U. Callan)

CALLAN: Oh dear, I'd better get a move on then, hadn't I?/

20. 4 (a/b)
(M.S. Cross - reaction)

21. 1 (a/b)
(C.U. Callan)
PAN HIM DOWN as HE SITS, & TIGHTEN as far as possible.

TAPE STOP

(1 TO POS.C, 4 TO POS.B, HUNTER'S OFFICE)

(BOOM A to POS.2, & FISHPOLE 1 to HUNTER'S OFFICE)

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22. 4 (B)
M.W.S, CROSS R. f/g.
HUNTER ENTERS through u/s DOOR L. b/g.
CROSS Xs frame.
PIVOT on CROSS who is now L. f/g, keeping HUNTER b/g as HE Xs to BEHIND his DESK.

2. INT. HUNTER'S OFFICE. DAY. BOOM A-2
+
FISHPOLE 1

GRAM F/X: DISTANT TRAFFIC (thru scene)

HUNTER: He's late.

CROSS: First time out, sir. He's still a little - disorientated.

HUNTER: He looks all right. (PAUSE) Well, doesn't he?/

23. 3 (A)
M.C.U. CROSS.

CROSS: I'm afraid I can't help you, sir. I'm not really in a position to judge./

24. 4 (a/b)
(2-S)

HUNTER: How tactful you are, Cross. How very tactful. (HE PRESSES INTERCOM)

SECRETARY: (DISTORT) Yes, sir?

HUNTER: Is Callan here?

SECRETARY: (DISTORT) Not yet - but shall I send him in as soon as he arrives?

Preview 2

(On 4, Shot 24)

HUNTER: No. I shan't see him just yet. Let Snell have him in here.

SECRETARY: (DISTORT) Yes, sir.

HUNTER: And after that, send him down to the armourer. He can come in to me this evening.

SECRETARY: (DISTORT) Very good, sir.

As HUNTER GOES, do REVERSE MOVEMENT of OPENING of SHOT, but this time ZOOM IN SLOWLY with CROSS & HUNTER as THEY EXIT.

HUNTER: If you can't help me, I'd better let those who can.

25. 2 (A) — 3. INT. HUNTER'S SECRETARY'S OFFICE. DAY. BOOM B-1

M.S. SECRETARY as SHE TYPES.

GRAM F/X contd.

F/X: SECRETARY TYPING.

EASE IN to M.C.U. AS SHE LOOKS twds CALLAN.

SECRETARY: Mr. Callan! Welcome back.

PAN FAST to CALLAN, & CRAB L. to Pos.B.

CALLAN: Hello, Liz. Things have changed a bit round here. I went to the old place. Nobody told me. I was re-directed. At least you haven't changed./

26. 1 (C) (Shooting through Hunter's Office door)

M.S. SECRETARY.

SECRETARY: You're to see Mr. Snell./

27. 2 (B)

C.U. CALLAN.

Preview 1

(On 2, Shot 27)

CALLAN: You sure? I was told Hunter sent for me himself. /

28. 1 (a/b)
(M.S. Secretary)

SECRETARY: I've booked you for 7.30. He says you're to see Mr. Snell now./

29. 2 (a/b)
(C.U. Callan)

CALLAN: Does he think I'm going barmy or something?/

30. 1 (a/b)
(M.S. Secretary)

SECRETARY: I'm just passing on his instructions, Mr. Callan./

31. 2 (B)
2-S, SECRETARY L. f/g, CALLAN C. b/g.

/SHUT DOOR FAST/

(1 TURN INTO HUNTER'S OFFICE - SAME POS.)

CALLAN: Yes. Yes, of course. Sorry
(PAUSE)
Well, which way do I go?

SECRETARY: In there - Mr. Hunter's office.

CALLAN: Here we go.

PAN CALLAN to DOOR as HE GOES.

F/X: KNOCK ON DOOR.

4. INT. HUNTER'S OFFICE. DAY. BOOM A-2

32. 1 (C)
LOOSE M.S. SNELL.

(2 TO POS.A, SAME SET)

GRAM F/X contd.
+
FISHPOLE 1

SNELL: Yes?/

33. 3 (A) (As Callan enters)
LOOSE M.C.U. CALLAN.

ZOOM BACK as HE ENTERS, KEEPING HIM the SAME SIZE in FRAME.

Ah, Callan! Please come in.

34. 1 (C) /
M.S. SNELL + part of CALLAN L. f/g.

CRAB R. to Pos.D, HOLDING SNELL b/g, CALLAN f/g.

(CONTD. OVER)

Preview 4

(On 1, Shot 34)

		SNELL: (CONTD.) No, don't sit down. Take your coat off, loosen your shirt./
35.	4 (B) C.U. CALLAN'S HANDS unbuttoning his SHIRT.	CALLAN: I'm sorry. I -
36.	3 (A) (As button leaves 4's frame) C.U. BUTTON on FLOOR. SNELL'S HAND PICKS IT UP. PAN UP with BUTTON to SNELL'S FACE in M.C.U. + part of CALLAN R. f/g. PAN DOWN with SNELL as HE PEERS INSIDE CALLAN'S SHIRT.	SNELL: Perfectly all right, old chap. Just relax. There's nothing to be nervous about. Very nice. Ve-ry nice. Does it bother you at all?/
37.	1 (D) C.U. CALLAN.	CALLAN: No - not now./
38.	3 (A) M.C.U. SNELL'S FACE & his HAND inside SHIRT.	SNELL: No pain here?/ (PAUSE) Or
39.	1 (a/b) (C.U. Callan)	here? (CALLAN WINCES) Yes, I thought perhaps it might. CALLAN: Well, you're pushing it, aren't you?/
40.	4 (B) M.C.U. SNELL. PAN HIM into DOUBLE M.C.U. with CALLAN.	SNELL: Still, it's bound to take a little time. CALLAN: I - I'm all right, aren't I? SNELL: You're doing splendidly. Does your head still ache? CALLAN: Sometimes. SNELL: Badly? CALLAN: Yeah, it hurts like hell.
	As SNELL Xs frame R, EASE IN on CALLAN.	SNELL: Poor chap. Is it hurting now?
	Just before Snell starts to peer at Callan:	CALLAN: A little.
41.	1 (D) LOOSE M.C.U. SNELL. Preview 3 - fast	

(On 1, Shot 41)

42. 3 (A)
C.U. CALLAN - reaction.

43. 1 (D)
LOOSER on SNELL.

PAN DOWN as HE SITS.

SNELL: You can sit down now.

(4 TO POS.X - SAME SET, FAST)

CALLAN: Thanks.

44. 2 (A)
H.A. DOUBLE M.C.U. HUNTER & CROSS watching MONITOR, FOCUSSED on HUNTER L. f/g.

5. INT. SECRETARY'S OFFICE. DAY. BOOM B-1

GRAM F/X contd.

44A. 4 (X) HUNTER'S OFFICE:
H.A. 2-S, CALLAN & SNELL for MONITOR SHOT.

± BOOM A-2 (on distort

SNELL: (DISTORT) Meres shot you?

CALLAN: (DISTORT) Yes.

PED. DOWN & PAN UP into C.U. MONITOR. (CAM.2)

SNELL: (DISTORT) But you don't resent that fact?

CALLAN: (DISTORT) Resent it? Why should I?

(1 TO POS.G, SECRETARY'S OFFICE)

SNELL: (DISTORT) He caused you great pain. Put you in hospital for five months ... You're sure you don't resent it? After all, one could hardly blame you ...

CALLAN: (DISTORT) He was only doing his job.

SNELL: (DISTORT) It was his job to shoot you? Why?

CALLAN: (DISTORT) I'd shot Hunter, hadn't I?

Preview 1

(On 2, Shot 44)

SNELL: (DISTORT) But you'd been brain-washed, hadn't you? It wasn't your fault ... (PAUSE)

PED UP & PAN DOWN to original DOUBLE M.C.U. HUNTER & CROSS, then CRAB L. to Pos.B as HUNTER GOES L. & SWITCHES MONITOR OFF.

CALLAN: (DISTORT) It was a terrible thing. The very worst thing I -

HUNTER: Would you be upset for me, Cross, under similar circumstances?/

45. 1 (G)
H.A. M.S. CROSS + part of HUNTER R. f/g.

CROSS: I trust the circumstances would never arise, sir./

46. 2 (B)
LOOSE M.C.U. HUNTER.

HUNTER: So do I - believe me./

47. 1 (a/b)
(Cross + part Hunter R)

CROSS: I gather you wouldn't consider discharging him?/

48. 2 (a/b)
(Hunter - reaction)

49. 1 (a/b)
(Cross + part Hunter R)

CROSS: (CONTD.) He really is very disturbed, sir. (PAUSE)/

50. 2 (a/b)
(Loose M.C.U. Hunter)

HUNTER: And useful. You've seen his record. Wouldn't you say he was useful?

CROSS: I'd say he used to be, sir.

GRADUALLY TIGHTEN to C.U. HUNTER.

HUNTER: A dead shot with the cold nerve to kill ... just like you. There's a shortage of your type, Cross. A great shortage. Don't let me hurt your feelings, dear boy, but Callan was the best of you.

Preview 1

(On 2, Shot 50)

CROSS: I don't think he is now, sir. Can't you find somebody else?

(As Hunter reacts to Secretary's entrance):

HUNTER: I would if I could. There is nobody else. We'll give Callan three more days / to find out what he's like.

51. 1 (G)
3-S, HUNTER R. f/g, SECRETARY u/s C, CROSS L. b/g.

As SECRETARY Xs & SITS, EASE IN on CROSS.

CROSS: It'll be a miracle. /

52. 2 (B)
M.C.U. HUNTER.

HUNTER: Resurrection usually is.

(1 TO POS.D, HUNTER'S OFFICE - FAST)

6. INT. HUNTER'S OFFICE. DAY. BOOM A-2

53. 3 (A)
B.C.U. CARAFE being poured into GLASS.

GRAM F/X contd.

54. 4 (B)
C.U. SNELL watching.

+ FISHPOLE 1

55. 3 (A)
C.U. CALLAN drinking.

He spills some.

56. 1 (D) (As Callan brushes water off)
TIGHTEST 2-S.

LET SNELL GO - & medium-paced ZOOM IN to CALLAN.

SNELL: Thank you. I don't think I need bother you any more.

CALLAN: So I'm fit to work? /

57. 3 (A)
TIGHTEST 2-S, CALLAN & SNELL.

SNELL: My dear chap, of course not. I think you've had enough for today. /

58. 1 (D)
C.U. CALLAN.

CALLAN: I'm all right - believe me.

SNELL: You've made a remarkable recovery. I'm sure Hunter will find something for you.

CALLAN: Find what? /

59. 3 (A)
M.S. SNELL.

Preview 1

(On 3, Shot 59)

SNELL: Ah, there you take me out of my depth. Better talk to him about that, I think./

60. 1 (D)
B.C.U. CALLAN - reaction.

61. 3 (A)
M.C.U. SNELL.

SNELL: (CONTD.) But first you have to see the armourer.

TAPE STOP

(1 TO POS.E, 3 TO POS.B,
4 TO POS.C, SHOOTING GALLERY;
2 TO POS.C, HUNTER'S OFFICE)

(CALLAN REPO.)
(BOOM A to POS.3, SHOOTING GALLERY)

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62. 1 (E)
M.C.U. JUDD'S HAND putting PIECES OF GUN into OIL.

7. INT. SHOOTING GALLERY. DAY. BOOM A-3 + FISHPOLE 2

(SLIGHT ECHO THRU SCENE)

PAN UP to HIS FACE as HE LOOKS at GUN.

EASE OUT to WIDE SHOT (as BUZZER GOES) & HOLD ACTION WIDE.

/LX: FLASHING LIGHT/

GRAM F/X: ENTRANCE BUZZER.

JUDD TURNS OFF FLASHING LIGHT.

GRAM F/X: MECHANICAL DOORS OPENING - then SHUTTING AGAIN (after Callan's entrance)

CALLAN ENTERS.

JUDD: Mr. Callan - great to see you! (PAUSE) I heard you had it pretty tough.

CALLAN: I'm O.K. now, thanks.

JUDD: Great, great! How's the reflexes?

CALLAN: They haven't changed.

Preview 3

(On 1, Shot 62)

JUDD: Let's find out, shall we? Come over here, Mr. Callan.

As THEY CROSS BACK u/s, TIGHTEN to 2-S to CONTAIN ACTION.

O.K, Mr. Callan? When the bell goes.

F/X: BELL.

GRAM F/X: BELL.

JUDD: (CONTD.) Aye, aye, aye! You should have been with me in Youngstown, Ohio - we'd have made a fortune, man. You're right, no you haven't changed. Have another go?

CALLAN: All right.

JUDD: When the bell -

63. 3 (B)
B.C.U. CALLAN'S HAND taking GUN from HOLSTER.

F/X: BELL.

GRAM F/X: BELL.

64. 4 (C)
B.C.U. JUDD'S FACE with GUN in FRONT OF IT.

JUDD: (CONTD.) Now all you've got to do is pull the trigger.

65. 1 (a/b)
(2-S)

(3 TO POS.C, 4 TO POS.D, SAME SET)

CALLAN: That's right.

JUDD Xs d/s to CAMERA. HOLD CALLAN b/g.

JUDD: Over here, Mr. Callan. (PAUSE) This gun?

CALLAN: No. Magnum 38.

JUDD: Here.

EASE IN to TIGHTER 2-S as CALLAN INSPECTS GUN.

It's O.K.

Preview 4

(On 1, Shot 65)

CALLAN: I like to see for myself.

JUDD: That way you live longer/...

66. 4 (D)
LOOSE 2-S as JUDD ENTERS frame L. & CALLAN FOLLOWS.

O.K, Mr. Callan. Just fire off a few rounds. Loosen up. Oh, better put these on first. It's liable to get a bit noisy.

CALLAN: Blimey, we're getting posh, aren't we?

JUDD: Got them from a guy in Brooklyn. (PAUSE) In your own time, Mr. Callan.

TIGHTEN IN on CALLAN as HE STARTS to FIRE.

F/X: FIVE GUN SHOTS.

Inter-cut as directed:

67. 3 (C)
B.C.U. BULLETS perforating TARGETS.

68. 4 (D) (a/b)
(C.U. Callan)

EASE OUT to 2-S when he has FINISHED FIRING.

JUDD: Inner - inner - inner - bull - bull. Let's have five more.

TIGHTEN IN on CALLAN again as he STARTS FIRING.

F/X: THREE GUN SHOTS ...

T A P E   R U N

(3 TO POS.D, HUNTER'S OFFICE - FAST)

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8. INT. HUNTER'S OFFICE. DAY. BOOM B-2

69. 3 (D)
B.C.U. MONITOR PICTURE.

69A. 1 (X) SHOOTING GALLERY:
H.A. WIDE 2-S.

\+ BOOM A-3 (on distort

F/X (CONTD.)(DISTORT):
... TWO GUN SHOTS./

GRAM F/X: DISTANT TRAFFIC (thru scene, a/b)

70. 2 (C)
LOOSE M.C.U. HUNTER.

F/X: INTERCOM BUZZES.

Preview 3 & 1

(On 2, Shot 70)

HUNTER: Yes?

SECRETARY: (DISTORT) Mr. Snell, sir.

HUNTER: Send him in. (INTERCOM OFF)/

71. 3 (D)
M.C.U. MONITOR.
(71A - CAM.1 (X) - a/b)

JUDD: (DISTORT) One inner - four bulls./

72. 2 (C)
M.S. HUNTER R.
SNELL ENTERS L.

73. 3 (a/b)
(M.C.U. monitor)
(73A - CAM.1 (X) - a/b)

JUDD: (CONTD.) (DISTORT) You know your trouble, Mr. Callan, you haven't loosened up yet!

CALLAN: (DISTORT) I'm sorry.

JUDD: (DISTORT) Sorry! Hell, you've been out five months, you're doing great. How about five more?/

74. 2 (a/b)
(2-S)

F/X: (DISTORT) FIVE GUN SHOTS.

GRAM F/X BELL, on distort.

SNELL TURNS MONITOR OFF.

HUNTER: Turn if off, will you?

PAN R. as HUNTER GOES ROUND BEHIND his DESK.

(HOLD HUNTER)

He's quick on the clock, and he's hit six bulls and four inners in ten rounds.

(3 TO POS.A, SAME SET)

SNELL: Has he fired at the figures?

HUNTER: Not yet. (PAUSE) He will.

SNELL: It is possible you may be disappointed.

HUNTER: I very often am. Go on.

SNELL: You listened.

HUNTER: Some of it.

Preview 3

(On 2, Shot 74)

SNELL: Do I really have to enlarge on that?

HUNTER: Yes please, Doctor. It's important./

75. 3 (A)
M.S. SNELL + part of HUNTER'S DESK f/g.

SNELL: He was with me for seventeen minutes.

HUNTER: And?

SNELL: Callan's attitude throughout was conciliatory - even humble./

76. 2 (C)
M.C.U. HUNTER.

HUNTER: I was afraid of that./

77. 3 (a/b)
(Snell + part of desk)

SNELL: It may be a temporary reaction to his wound -

HUNTER: But you don't think so.

SNELL: I do not. In my opinion, there is a gross retardation of the aggressive instinct./ / In your own idiom it would probably be 'lack of moral fibre'. An N.C.O. might describe him as a 'gutless wonder'. /

78. 2 (a/b)
(Hunter - reaction)

79. 3 (a/b)
(Snell + desk)

80. 2 (a/b)
(M.C.U. Hunter)

HUNTER: Can you cure it? /

81. 3 (a/b)
(Snell + desk)

EASE IN to M.C.U. SNELL.

SNELL: No. The only man who can cure it is Callan. He isn't really ill, you know. Just unwilling to be shot at - but even more important from your own point of view, unwilling to kill. /

82. 2 (a/b)
(M.C.U. Hunter)

Preview 3

(On 2, Shot 82)

HUNTER: Can you help him, then? Bring him back to what he was?/

83. 3 (A)
M.S. SNELL + part of HUNTER'S DESK bottom of frame.

SNELL: Callan has always functioned on controlled aggression against authority.

HUNTER: I've also read his file.

SNELL: To him - Hunter - the man seated in your chair - personified authority - whoever he was. Quite often Callan did what that man wanted - but always he defied him first.

HUNTER: Go on.

SNELL: I doubt if he will defy you again - ever. And if he doesn't - he's finished./

84. 2 (a/b)
(M.C.U. Hunter)

HUNTER: Supposing he did defy me?/

85. 3 (a/b)
(Snell + desk)

SNELL: Then he's cured. But - it's extremely unlikely./

86. 2 (a/b)
(M.C.U. Hunter)
PAN HIM UP as HE RISES & LET HIM LEAVE FRAME.

HUNTER: I need this man. /

87. 1 (F) (As Hunter's leaves 2's frame) /
M.S. HUNTER.
CRAB R. as HE GOES u/s & BEHIND SNELL, then PIVOT on SNELL, HOLDING 2-S.

You knew him before all this. How would you have described him?

SNELL: Brave, aggressive, sexually normal, no significant traumas - quite ruthless once he believes in the justice of his cause.

Preview 3

(On 1, Shot 87)

HUNTER: And deadly with a pistol. How many have I got like that?

SNELL: Six - possibly seven. None in his class.

HUNTER: Can you wonder I want him back?

SNELL: I sympathise, believe me -

88. 3 (A) M.C.U. SNELL.

HUNTER: But /-

SNELL: But I don't think him a good risk anymore.

(1 TO POS.X, SHOOTING GALLERY)

HUNTER: Unless he defies me.

SNELL: Exactly. But I don't think he will./

89. 2 (C) C.U. HUNTER.

HUNTER: What kind of thing would make Callan most likely to defy me now?/

90. 3 (a/b) (M.C.U. Snell)

SNELL: A threat to another human being. One he was fond of./

91. 2 (C) M.S. HUNTER.

HUNTER: One who was dependent on him?

SNELL: That most of all. But -

(HUNTER PRESSES INTERCOM)

SECRETARY: (DISTORT) Yes, sir?

HUNTER: Get me the file marked 'Lonely'.

Preview 3

(On 2, Shot 91)

SECRETARY: (DISTORT) Lonely ... is that a yellow cover, sir?

HUNTER: No. White.

SECRETARY: (DISTORT) Very good, sir. (INTERCOM OFF)

HUNTER: Turn on the television, will you?

PULL BACK with HUNTER as HE COMES ROUND the d/s END of DESK, & SITS.

+ BOOM A-3 (on distort)

92. 3 (A)
C.U. MONITOR.
(92A - CAM.1 (X) - H.A. WIDE 2-S in SHOOTING GALLERY)

JUDD: (DISTORT) Right, Mr. Callan ...

9. INT. SHOOTING GALLERY. DAY.
intercutting with:
INT. HUNTER'S OFFICE. DAY.

BOOM A-3 + FISHPOLE 2

BOOM B-2

93. 4 (D) (SHOOTING GALLERY)
2-S, CALLAN & JUDD.

GRAM F/X in both sets a/b.

JUDD: (CONTD.)
You've got five rounds and three targets. I want two, two and one, so you fire from left to right - two, two and one - re-load, then pan from right to left - two, two and one. You been doing good, so we won't rush you. You've got thirty seconds. Starting from now.

(BOOM A-3)

F/X: BELL RINGS.

GRAM F/X: BELL.

FIRM ZOOM IN to C.U. CALLAN as HE FIRES.

F/X: FIVE GUN SHOTS.

94. 3 (a/b) (HUNTER'S)
(C.U. monitor - as Callan finishes firing)
(94A - CAM.1 (X) - a/b)

(BOOM B-2 + A-3 on distort)

Preview 2

(On 3, Shot 94)

95. 2 (C) (HUNTER'S OFFICE) — (BOOM B-2)
2-S, SNELL & HUNTER watching monitor. — (+ A-3 on distort)
(1 TO POS.E, 3 TO POS.B, SHOOTING GALLERY, FAST)

96. 4 (D) (SHOOTING GALLERY)
2-S, CALLAN & JUDD. — (BOOM A-3, clear)
ZOOM IN to C.U. CALLAN as HE FIRES.

F/X: FIVE GUN SHOTS.

CALLAN: How was it? /

97. 1 (E)
M.C.U. JUDD. — ± FISHPOLE 2
(4 TO POS.C, SAME SET)

JUDD: Just terrific, that's all. You didn't miss one. /

98. 2 (a/b) (HUNTER'S OFFICE) — (BOOM B-2)
(2-S, Snell & Hunter)

SNELL: I should still like to see him fire at figures.

HUNTER: You will. /

99. 1 (E) (SHOOTING GALLERY) — (BOOM A-3)
2-S, CALLAN L. f/g, JUDD R. b/g, winding targets.

100. 3 (B)
TIGHTER POSN. SHOT of TWO FIGURES COMING DOWN from ROOF.

101. 4 (C)
B.C.U. CALLAN - reaction.

102. 2 (a/b) (HUNTER'S OFFICE)
(Snell & Hunter watching) — (BOOM B-2 + A-3 on distort)

JUDD: (DISTORT) O.K, Champ /-

103. 1 (E) (SHOOTING GALLERY)
TIGHTEST POSSIBLE 2-S, CALLAN & JUDD.

(NO DISTORT) Right, from the draw. Four rounds - two in each - heart and head. — (A-3, clear)

CALLAN: I'm tired. I've had enough for one day. /

104. 2 (C) (HUNTER'S OFFICE)
TIGHTER 2-S, SNELL & HUNTER.

T A P E R U N f o r M A K E - U P

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105. 1 (E) (SHOOTING GALLERY) | 9A. SHOOTING GALLERY/HUNTER'S OFFICE (contd.
TIGHTEST POSSIBLE 2-S,
CALLAN & JUDD - a/b.

GRAM F/X contd.

(BOOM A-3)

JUDD: It's orders, Mr. Callan.

106. 4 (C) | CALLAN: O.K.
WIDE 2-S, CALLAN & JUDD.

JUDD: On the bell, Mr. Callan.

GRAM F/X: BELL.

As CALLAN'S GUN STICKS in its HOLSTER, CRASH ZOOM IN to C.U. CALLAN. | F/X: BELL.

HE FIRES. | F/X: FOUR GUN SHOTS.

107. 1 (E)
M.S. JUDD.

PAN HIM L. to R.

TIGHTEN a LITTLE ON HIM as HE CROSSES.

108. 4 (C) | JUDD: You missed the lot.
B.C.U. CALLAN - reaction.

109. 2 (C) (HUNTER'S OFFICE)
TIGHTEST POSSIBLE 2-S,
HUNTER & SNELL.

(BOOM B-2)

110. 4 (C) (SHOOTING GALLERY)
B.C.U. CALLAN - a/b.

(BOOM A-3)

GRAMS: THEME

SLIDE
"CALLAN" - END OF
PART ONE

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FADE SOUND & VISION

FIRST COMMERCIAL BREAK

DURING BREAK:

ALL 4 CAMERAS to HUNTER'S OFFICE (CAM.2 already there).

BOOM A to Pos.2 - HUNTER'S OFFICE.

BOOM B to Pos.3 - CALLAN'S FLAT.

PRE-VTR O.B. INSERT:
VTR/THS/2510
Part 2

ACT 2

/INSERT NOT BEING PLAYED INTO MAIN/
/RECORDING/

"CALLAN" PART TWO
CAPTION

GRAMS:
THEME
(0'19")

10. EXT. STREET MARKET. DAY.

O.B.
SOUND

SHOTS of SHEPHERD'S BUSH MARKET.

BLIND MAN: (OFF) Buy a pencil ... etc. - ad lib.

CALLAN WALKS into 2-S with BLIND MAN.

CALLAN: I'm looking for Lonely.

BLIND MAN: Get lost. (PAUSE) Buy a pencil, please. Help an old soldier, please.

CALLAN: He was a mate of yours.

BLIND MAN: Scarper, will you? You're bad for business.

CALLAN: He is also a mate of mine.

BLIND MAN: (SHOUTS) Wellington! Wellington!

WELLINGTON ENTERS from L.

This geezer's picking on me.

CALLAN: No, no, I'm not. I'm looking for a mate of mine.

(On Pre-VTR (O.B.) insert)

WELLINGTON: You're looking for a thick ear, picking on a blind man.

CALLAN: No, no, no - I'm not picking on him. I'm just looking for Lonely.

BLIND MAN: I don't know no Lonelys.

CALLAN: No, no, all right. Well, I'll have a couple of pencils.

BLIND MAN: O.K, here you are.

CALLAN: That's all right - keep the pencils. I can't write, anyway. Excuse me. Ta.

CALLAN EXITS. CAMERA PANS R. with HIM DOWN MARKET.

CUT TO BLIND MAN & WELLINGTON.

BLIND MAN: 'Ere ... bloody sauce!

WELLINGTON: What's the matter, dad?

BLIND MAN: He gave me a dud half-a-crown. Look!

WELLINGTON: Why, the -

WELLINGTON MOVES to FOLLOW CALLAN, but BLIND MAN STOPS HIM with his WHITE WALKING STICK.

BLIND MAN: No, son. Let him go. That Lonely - he's bad news ....

- -

Shot / Camera	Dialogue	Sound
111. 2 (C) 2-S, CALLAN L. f/g, HUNTER R. b/g.	11. INT. HUNTER'S OFFICE. DAY.	BOOM A-2
		GRAM F/X: DISTANT TRAFFIC (thru scene, a/b)
	HUNTER: Are you sure you won't take something?	
	CALLAN: No, thanks.	+ FISHPOLE 1
	HUNTER: A little whisky? I have an excellent malt here /	
112. 3 (A) C.U. CALLAN.		
113. 1 (D) (2 CLEAR for CAM.1) M.C.U. HUNTER - reaction.	CALLAN: Not now, thanks. /	
114. 3 (a/b) (C.U. Callan)		
115. 4 (B) M.S. HUNTER.		
(2 TO POS.A, SECRETARY'S OFFICE)	HUNTER: Well, David, you really are very much better than when I saw you in hospital. /	
116. 3 (a/b) (C.U. Callan)	CALLAN: I feel great. /	
117. 4 (a/b) (M.S. Hunter)	HUNTER: That's really excellent news. /	
118. 3 (a/b) (C.U. Callan)		
119. 1 (a/b) (M.C.U. Hunter)		
120. 3 (a/b) (C.U. Callan)	CALLAN: Is Toby about?	
	HUNTER: Toby?	
	CALLAN: Toby Meres. /	
121. 4 (a/b) (M.S. Hunter)		

Preview 3

(On 4, Shot 121)

HUNTER: Meres? Oh, yes - he's in Washington at the moment. Americans find his particular kind of polished villainy very appealing. Did you want to send him a message?/

122. 3 (a/b)
(C.U. Callan)

CALLAN: Just - no hard feelings./

123. 1 (a/b)
(M.C.U. Hunter)

HUNTER: For shooting you? How could there be? He was on Section business./

124. 3 (a/b)
(C.U. Callan)

CALLAN: So was I - or I thought I was./

125. 4 (a/b)
(M.S. Hunter)

HUNTER: The enquiry exonerated you, Callan. You're quite clean./

126. 3 (a/b)
(C.U. Callan)

CALLAN: Then can I ... I mean ... when will I be starting to -

F/X: INTERCOM BUZZES.

HUNTER: Yes?

SECRETARY: (DISTORT) Mr. Lederer is here, sir.

HUNTER: Oh, dear. (PAUSE) I'd better come out. (INTERCOM OFF)/

127. 1 (D)
2-S, part of CALLAN'S BACK L. f/g, HUNTER R. b/g.
HOLD on CALLAN as HUNTER EXITS FRAME.

Excuse me. Do take a drink.

Boom A swing with Hunter.

12. INT. HUNTER'S SECRETARY'S OFFICE. DAY.

128. 2 (A)
PROFILE C.U. HUNTER watching MONITOR.
QUICK PAN to C.U. MONITOR.
128A - CAM.1 (4X) - H.A.
CALLAN in HUNTER'S OFFICE.
Preview 1

GRAM F/X contd.

(On 2, Shot 128)

(Boom A swing back to Callan)

As CALLAN OPENS FILE on MONITOR, PAN BACK to HUNTER WATCHING.

HE EXITS FRAME.

13. INT. HUNTER'S OFFICE. DAY. — BOOM A-2

129. 1 (D)
CALLAN - same shot as when HUNTER EXITED.

GRAM F/X contd.

HUNTER ENTERS L. of frame.

± FISHPOLE 1

HUNTER: My other guest will have to wait. You've no idea how I've been looking forward to this little chat.

CALLAN: I do realise I've got a lot to catch up on.

HUNTER: Take your time, David. We don't want to rush you./

130. 3 (A)
C.U. CALLAN.

CALLAN: I really would like to get back to work.

HUNTER: Excellent. As soon as something comes up -

CALLAN: I would like to start now./

131. 1 (D)
M.C.U. HUNTER.

HUNTER: Now? I hardly think so. There's absolutely nothing worthy of your talents - just at the moment./

132. 3 (a/b)
(C.U. Callan - reaction)

(PAUSE)/ I have enjoyed this little chat.

133. 1 (a/b)
(M.C.U. Hunter)

Do keep in touch. Drop in any time you feel like it./

134. 3 (a/b)
(C.U. Callan)

Preview 1

(On 3, Shot 134)

	CALLAN: But -
	HUNTER: Oh, yes. Money - all that nonsense.
	CALLAN: I'm all right, thanks.
(As Hunter gives key to Callan):	HUNTER: And a place to live./
135. 1 (D) 2-S, PART of CALLAN'S BACK L. f/g, HUNTER R. b/g.	The address is on the key. I hope you'll find it comfortable./
136. 3 (a/b) (C.U. Callan)	CALLAN: Thank you, sir.
137. 1 (D) (As Callan turns) M.S. CALLAN. PAN HIM R. & CRAB L. with him to 2-S with HUNTER at DOOR. GO IN to SINGLE CALLAN who is outside door. As DOOR SHUTS on CALLAN, PAN to C.U. HUNTER.	HUNTER: Not at all. Anything I can do for you, David, anything at all - Goodbye, old chap.

T A P E   S T O P

(1 TO POS.H, 3 TO POS.D, 4 TO POS.E, PRISON VISITING ROOM)

(BOOM A to POS.4, PRISON VISITING ROOM)

(On PRE-VTR):

/O.B. PRE-RECORDED INSERT with ODD/ /REVERSE SHOTS to be RECORDED in STUDIO/ /during MAIN RECORDING/:

14. EXT. COFFEE STALL. DAY. O.B. SOUND

CALLAN WALKS FORWARD to COFFEE STALL, LONELY'S AUNT is working BEHIND COUNTER. CALLAN TAPS MONEY on COUNTER.

CALLAN: Cup of tea, please. (PAUSE) Ta.

CALLAN SPIKES TEA with WHISKY.

AUNT: Don't make trouble, Mister. I'm warning you!

CALLAN: No trouble, darling, no trouble. Cheers! (PAUSE) Have you seen Lonely lately?

AUNT: I don't get you.

CALLAN: Lonely. He's a little feller. He pongs a bit - you know. Have you seen him lately?

AUNT: Wellington! Wellington!

CALLAN: Oh, blimey, not again!

WELLINGTON ENTERS.

AUNT: Put him out!

CALLAN GRABS AUNT X COUNTER.

CALLAN: Do you want her scalded?

AUNT: All right, stay quiet, Wellington - there's a good boy.

CALLAN: Yeah, that's right - stay quiet, Wellington, there's a good boy. (PAUSE) (CONTD. OVER, in STUDIO)

STUDIO:

326. 2 (X)
2-S, AUNT & CALLAN, fav. CALLAN (from BEHIND COFFEE STALL COUNTER).

14A. EXT. COFFEE STALL. DAY. BOOM A

GRAM F/X: SHEPHERD'S BUSH MARKET ATMOSPHERE (to match O.B!)

CALLAN: (CONTD.) Right - now we'll start again, shall we? I'm looking for a mate of mine. His name's Lonely. Have you seen him?

AUNT: Never heard of him.

GRADUALLY EASE IN to M.C.U. CALLAN.

CALLAN: You know, you have got your troubles, haven't you, darling? Not only have you got bad manners, but you've got a bad memory as well. You're his auntie, darling.

PRE-VTR:

AUNT: 'Ere - your name Callan?

CALLAN: That's right.

AUNT: All right, Wellington. You push off.

STUDIO:

327. 2 (X)
2-S, CALLAN & WELLINGTON X COUNTER.

14B. EXT. COFFEE STALL. DAY. BOOM A

GRAM F/X a/b

CALLAN: Bye-bye, Wellington.

As WELLINGTON EXITS, EASE IN to M.S. CALLAN.

(PAUSE)

AUNT: So you call yourself a mate of his.

CALLAN: That's right.

PRE-VTR:

AUNT: You wasn't no mate of his when he was nicked.

STUDIO:

328. 2 (X) (a/b) M.S. CALLAN.

14C. EXT. COFFEE STALL. DAY. BOOM A

GRAM F/X a/b

CALLAN: Nicked?

PRE-VTR:

AUNT: Six weeks ago. Larceny - money and goods value thirty quid. Looking for you all over he was - before the rozzers got him. He's in Brixton this minute - remanded in custody, and you didn't even know. Call yourself a mate of his!

CALLAN COMES to L. f/g.

That's right ... you scarper. You don't want to be mates with no gaol-birds, do you, Mr. Callan?

CALLAN EXITS R. f/g X frame.

138. 4 (E)
C.U. CALLAN waiting.

15. INT. PRISON VISITING ROOM. DAY.

BOOM A-4 + TABLE MIC.

SLUNG MIC. on ECHO in CORRIDOR.

139. 3 (D)
M.W.S, CALLAN L. of frame.

GRAM F/X: OCCASIONA[L] ECHOING FOOTSTEPS & PRISON ATMOSPHER[E] (thru scene)

140. 1 (H) (As Callan looks up)
TIGHT 2-S, WARDER & LONELY.

ZOOM BACK with THEM as THEY COME FORWARD -

- then ZOOM IN to M.C.U. LONELY (reaction).

141. 4 (E)
M.C.U. CALLAN - reaction.

142. 3 (D)
2-S, LONELY & CALLAN.

CALLAN: Lonely! How are you, mate?

LONELY: I'm all right.

WARDER: / (OFF) All right, take your time. There's no hurry.

CALLAN: I've brought you something to read.

LONELY: I've got a book.

CALLAN: I'm sorry about this. What happened?

LONELY: I went back to thieving - and I got nicked. Maybe I lost me touch. I dunno. Anyway, they picked me up and I got done. Larceny - money and goods. Funny, I -

CALLAN: What?

LONELY: Maybe I worked with you too long. I'm no good for solo jobs anymore.

CALLAN: Then why the hell do you do them?

Preview 4

(On 3, Shot 142)

LONELY: I got to eat, haven't I?

CALLAN: I would have given you money -

LONELY: You wasn't there, was you? Not when I needed you./

143. 4 (E)
C.U. CALLAN.

CALLAN: I - I've been ill. /

144. 3 (a/b)
(2-S)

LONELY: Yeah. Me too. My back's been playing me up something shocking. Still, it's all right now. They got bloody good doctors here. Smashing grub, too. / Better than I got outside - when you was - ill. /

145. 4 (E)
C.U. CALLAN + PART of LONELY L. f/g.

146. 3 (a/b)
(2-S)

CALLAN: Lonely, I'm sorry.

LONELY: 'S'all right, mate. Worse things happen at sea. I know what a busy man you are./

147. 4 (a/b)
(Callan + part of Lonely)

CALLAN: Lonely, I'm sorry. Please sit down.// I'm going to get you out of here.

148. 1 (H)
C.U. LONELY - reaction.

149. 4 (a/b)
(Callan + part of Lonely)

LONELY: You're joking.

CALLAN: I'll get you bail. /

150. 3 (D)
TIGHTEST 2-S.

LONELY: You're talking wet. I'm a habitual criminal, mate. Eleven previous convictions. I pulled twenty-three jobs. How you going to get bail for me?

Preview 4

(On 3, Shot 150)

CALLAN: I know a way.

LONELY: Look, mate - do me a favour. Arthur Dodds says I'll get off with three years./

151. 4 (a/b)
(Callan + part of Lonely)

CALLAN: Who's Arthur Dodds? /

152. 1 (H)
M.S. LONELY + PART of CALLAN R. f/g.

LONELY: My solicitor what the court gave me. Three years - that's just over two with full remission. I can do it on me head. In fact I'd sooner do it - get it over./

153. 4 (a/b)
(Callan + part of Lonely)

CALLAN: You don't want bail? /

154. 1 (a/b)
(Lonely + part of Callan)

LONELY: No, I don't. It's cushy on remand. Good grub - snout - bottle of beer if you've got good friends who'll bring you one. That's all I want from you - a bottle of beer./

155. 4 (a/b)
(Callan + part of Lonely)

CALLAN: When I get you bail you can have all the beer you want. /

156. 1 (H)
M.C.U. LONELY + PART of CALLAN R. f/g.

LONELY: Look, don't start doing me favours now. It's too late for that/ -

157. 4 (a/b)
(Callan + part of Lonely)

CALLAN: For God's sake! Won't you let me try to help you? /

158. 1 (H)
B.C.U. LONELY.

LONELY: No I won't!

Never mind the beer, neither. Just leave me alone./

159. 3 (D)
M. WIDE 2-S.
LONELY EXITS FRAME L.

I want to go back. I've had enough.

+ SLUNG MIC. on ECHO in CORRIDO

160. 4 (E) (When Lonely has cleared 3's frame)
B.C.U. CALLAN - reaction.

T A P E S T O P

(1 TO POS.J, CALLAN'S FLAT:
4 TO POS.F, DODDS' OFFICE;
2 TO POS.D & 3 TO POS.E,
HENSHAW'S OFFICE)

(BOOM A SWING to DODDS' OFFICE)

/SPLIT SCREEN - VERTICALLY - WITH BLACK POST DOWN CENTRE/

16. INT. DODDS' OFFICE. DAY. BOOM A-4
&
INT. CALLAN'S FLAT. DAY. BOOM B-3

161. 4 (F)
LOOSE M.C.U. DODDS.

161A. 1 (J)
L.A. M.S. CALLAN + PART
of TABLE f/g.

(PRACT. LINKED TELEPHONES)

GRAM F/X:
DISTANT
TRAFFIC
(in Callan's
Flat)

DODDS: I'm afraid bail's out of the question.

CALLAN: Because of his record?

DODDS: Precisely. And who'd stand bail for him? Who'd risk their money on a runt like that? He likes prison. Why not let him enjoy it?

CALLAN: It'll destroy him. You know that.

DODDS: Indeed I don't.

CALLAN: Runts like Lonely - they get so they don't feel safe anywhere. They walk round in the nick like zombies.

DODDS: You speak from experience, no doubt?

CALLAN: Yes.

Tape run next

(On 1 & 4, Shot 161 & 161A)

DODDS: He's comfortable, well-fed - he even takes baths. Why not leave him where he is?

CALLAN: Because that means leaving him to you, mate.

DODDS: What's it to you, anyway?

CALLAN: You wouldn't understand ... He's a mate of mine.

DODDS: Need him for a job, do you?

CALLAN: Do me a favour, Mr. Dodds. Don't push your luck.

DODDS: (PAUSE) All right - brief a good barrister and let him apply to the High Court Judge - if you have the money to spare ...

CALLAN: Would Oliver Henshaw be good enough?

DODDS: Henshaw? His fee's five hundred a day minimum -

CALLAN: Would he be good enough?

DODDS: Of course he would, but -

CALLAN: Right, I'll get him. (PHONE DOWN)

GRAM F/X: DIALLING TONE on DISTORT.

DODDS: But you have to approach him through me ... Stir crazy, poor bastard.

TAPE STOP

(4 TO POS.G, HENSHAW'S OFFICE; 1 TO POS.K, HENSHAW'S CLERK'S OFFICE)

(BOOM B to POS.4, HENSHAW'S OFFICE)

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162. 1 (K)
2-S, MERRY & CALLAN.

17. INT. HENSHAW'S CLERK'S OFFICE. DAY.

FISHPOLE 3

MERRY: Mr. Henshaw is unable to see anyone ...

CALLAN: Tell him we were in Malaya together.

MERRY: Oh - you know Mr. Henshaw?

CALLAN: Yes, I know him.

MERRY: I'm afraid Mr. Henshaw left orders - strict orders - he was not to be disturbed. Perhaps if you could leave your name and address, sir.

CALLAN: I have to see him now.

MERRY: Out of the question, I'm afraid.

CALLAN: Suit yourself.

HOLD FRAME STATIC as CALLAN EXITS R.

163. 4 (G) (As Callan enters)
C.U. HENSHAW.

18. INT. HENSHAW'S OFFICE. DAY. BOOM B-4

164. 2 (D)
M.C.U. CALLAN - reaction.

HENSHAW: What the devil do you want?/

165. 3 (E)
2-S, MERRY & HENSHAW.

Preview 2

(On 3, Shot 165)

Shot	Dialogue
166. 2 (a/b) (M.C.U. Callan)	MERRY: I'm very sorry, Mr. Henshaw. /
167. 4 (G) M.S. HENSHAW.	CALLAN: You haven't changed much. /
168. 2 (a/b) (M.C.U. Callan)	HENSHAW: Am I supposed to know you? /
	CALLAN: You did once. You were my Company Commander, sir. /
169. 3 (a/b) (Merry & Henshaw) CALLAN ENTERS FRAME L.	See if you can pick me out of that lot. /
170. 4 (G) 2-S, MERRY & HENSHAW. (Henshaw looks at photograph)	MERRY: I'm sorry, Mr. Henshaw.
	HENSHAW: You haven't changed much either, have you? /
171. 2 (D) M.S. CALLAN.	CALLAN: I think you'd better have another look at that photograph. (PAUSE) Remember now, Captain?
	HENSHAW: Yes.
	CALLAN: I changed my name since then. /
172. 4 (G) M.S. HENSHAW.	

Preview 2

(On 4, Shot 172)

HENSHAW: Is that what you've come to see me about?

CALLAN: I don't get you.

HENSHAW: A change of name usually means trouble./

173. 2 (D)
M.C.U. CALLAN.

CALLAN: I've had my share.

HENSHAW: No doubt.

CALLAN: But it isn't my troubles I've come about/ -

174. 4 (G)
M.C.U. HENSHAW.

HENSHAW: Whose then?/

175. 2 (a/b)
(M.C.U. Callan)

CALLAN: Mate of mine./

176. 4 (a/b)
(M.C.U. Henshaw)

HENSHAW: What's he done?/

177. 2 (a/b)
(M.C.U. Callan)

CALLAN: He's a thief./

178. 4 (a/b)
(M.C.U. Henshaw)

HENSHAW: A successful thief?/

179. 2 (a/b)
(M.C.U. Callan)

CALLAN: He's in the nick ... And he wasn't successful outside either. Larceny - money and goods - thirty quid./ Twenty-three similar offences.

180. 4 (G)
C.U. HENSHAW.

HENSHAW: Good God! And you want me to defend him?/

181. 2 (a/b)
(M.C.U. Callan)

Preview 4

(On 2, Shot 181)

CALLAN: That's right. But first I want him out on bail. He's remanded in custody just now. Case comes up in two weeks./

182. 4 (G)
M.S. HENSHAW.

HENSHAW: Why do you want to do this?

CALLAN: He's not doing much good in Brixton.

HENSHAW: But he would be doing good outside? Good for whom? For you?/

183. 2 (a/b)
(M.C.U. Callan)

CALLAN: (PAUSE) That's right.

HENSHAW: No doubt you have plans for him -

CALLAN: Shall we just say I owe him something?/

184. 4 (G)
C.U. HENSHAW.

HENSHAW: I see. And I owe you something, is that it?/

185. 2 (a/b)
(M.C.U. Callan)

CALLAN: That's it. You take this fellow's case - and we're all square./

186. 3 (E)
2-S, MERRY & HENSHAW.

HENSHAW RISES.

HENSHAW: Very well ... (PAUSE) One moment.
We shall see Mr. ...

CALLAN: Callan.

Preview 2

(On 3, Shot 186)

HENSHAW: Now.

MERRY: Quite so, sir.

HENSHAW: Mr. Callan saved my life in Malaya. At considerable risk to his own. And he obviously isn't going to let me forget it.

MERRY: We shall be pleased to take your instructions, sir. /

187. 2 (D)
C.U. CALLAN - reaction.

CALLAN: Thank you.

TAPE STOP

(1 TO POS.L & 4 TO POS.H, CALLAN'S FLAT)

(BOOM B to POS.3, CALLAN'S FLAT)

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19. INT. CALLAN'S FLAT. DAY. BOOM B-3

188. 4 (H)
CROSS on SOFA u/s, TABLE f/g. HE SWINGS HIS FEET ROUND onto SOFA just before DOOR STARTS TO OPEN.

/PRACT. RAIN EFFECT/

GRAM F/X: RAIN + DISTANT TRAFFIC.

189. 1 (L) (As Callan enters)
M.S. CALLAN entering.

CALLAN: What are you doing here? /

190. 4 (a/b)
(Cross on sofa + table f/g)

CALLAN ENTERS L. of frame - & COMES to L. of f/g TABLE.

CROSS: Sorry if I surprised you, Mr. Callan. I brought your spare key - and your box of toys.

Have you seen your smelly friend yet? /

191. 1 (L)
M.C.U. CALLAN.

CALLAN: Who told you about Lonely? /

192. 4 (a/b)
(2-S)

CROSS: Charlie did. After your unfortunate accident, Lonely became a problem. I - solved it.

Preview 1

(On 4, Shot 192)

CALLAN: How?

CROSS: I had him watched. After a while he began to steal things. I - told the police./

193. 1 (a/b) (M.C.U. Callan)

CALLAN: So it was you, was it?/

194. 4 (a/b) (2-S)

CROSS: Yes ... Rather neat, don't you think? Out of harm's way.

(PAUSE)

CROSS: (CONTD.) You don't mind, Mr. Callan? I thought he was a friend of yours.

CALLAN: Yeah, I mind. But what can I do about it?

CROSS: Visit him.

CALLAN: I did that.

CROSS: I know. And?/

195. 1 (L) M.S. CALLAN.

CALLAN: He told me to lay off. I tried to help him - but he doesn't want help. Not my help, anyway.

CROSS: Something wrong?

CALLAN: One of my soldiers - it's broken./

196. 4 (H) M.S. CROSS.

Preview 1

(On 4, Shot 196)

EASE BACK to TIGHTEST 2-S as CROSS COMES d/s to TABLE.	CROSS: Oh, what a pity! We'll have to get Daddy to mend it.
	CALLAN: Eagle-bearer of the Empress' Dragoons. He was the best of the lot.
	CROSS: Lonely in prison, and your best soldier broken. You do have the most rotten luck./ Oh, by the way, Hunter sends you his best.
197. 1 (L) (On Cross's move) 2-S, CALLAN L. f/g, CROSS R. b/g.	
	CALLAN: Does he want to see me?
TIGHTEN on CROSS to LOOSE M.C.U.	CROSS: Of course not. Why should he? Take a look at yourself, Mr. Callan. You're rather a risk now, aren't you?
As CROSS GOES, PAN & PULL FOCUS to CALLAN in C.U. - reaction.	

GRAMS: THEME

SLIDE
"CALLAN" - END OF PART TWO

*
*
*

FADE SOUND & VISION

2ND COMMERCIAL BREAK

DURING BREAK:

CAM. 1 - TO POS.H, PRISON VISITING ROOM.
CAM. 2 - TO FINAL "CALLAN" WALL CAPTION.
CAM. 3 - TO POS.F, PRISON VISITING ROOM.
CAM. 4 - TO POS.E, PRISON VISITING ROOM.

BOOM A - STAY AT POS.4, but TURN to PRISON VISITING ROOM.
BOOM B - TO POS.5, SAME SET - CALLAN'S FLAT.

VTR/THS/2510
Part 3

ACT 3

	Camera / Shot	Action / Dialogue	Sound
	FADE UP SLIDE "CALLAN" PART THREE CAPTION		GRAMS: THEME * * *
198.	3 (F) GROUP SHOT fav. LONELY L. of frame, DODDS & HENSHAW R.	20. INT. PRISON VISITING ROOM. DAY.	BOOM A-4 * + TABLE MIC.
		LONELY: I was doing all right where I was.	GRAM F/X ECHOING FOOTSTEP in CORRIDOR & PRISON ATMOS-PHERE (through scene - a/b)
		DODDS: Don't be ridiculous!	
199.	4 (E) M.S. HENSHAW.	LONELY: I was doing all right!/	
200.	1 (H) M.C.U. LONELY.	HENSHAW: What gave you that idea?/	
		LONELY: He did. Well, didn't you? Do your porridge, you said. Three years isn't so bad, and you'll come out with a clean slate, you said. Well, all right then. I'll do it. It makes sense./	
201.	4 (E) M.C.U. HENSHAW.	HENSHAW: You can guarantee three years?/	
202.	1 (a/b) (M.C.U. Lonely)		

Preview 4

(On 1, Shot 202)

LONELY: He says I can, so I don't need no fancy lawyers and I don't need no bail, neither./

203. 4 (E)
M.C.U. DODDS.

DODDS: Now you listen to me - you'll do as you're told./

204. 1 (H) (a/b)
(M.C.U. Lonely)

LONELY: Blimey, you've changed your tune! Put the wind up you, has he?

DODDS: What are you talking about?

LONELY: Callan./

205. 4 (a/b)
(M.C.U. Dodds)

DODDS: He's trying to help you. So am I./

206. 1 (a/b)
(M.C.U. Lonely)

LONELY: I don't need his help. Or yours./

207. 4 (E)
2-S, DODDS L, HENSHAW R.

DODDS: As your instructing solicitor ...

HENSHAW: Dodds, just leave us alone for a while, will you?

DODDS: Yes, yes of course, Mr. Henshaw./

208. 3 (F)
2-S, LONELY & DODDS.
As DODDS MOVES OFF, LONELY FOLLOWS.
HOLD on LONELY.
ZOOM IN to M.C.U. during speech.

LONELY: Yes, yes of course, Mr. Henshaw! Bloody crawler! He'd swallow his snuff-box if you told him to./

209. 4 (E)
B.C.U. HENSHAW.

HENSHAW: Listen to me./ Dodds is wrong. For what you did, you could get seven years. Maybe ten.

210. 3 (F)
M.S. LONELY.
CRAB R. with him, & then PAN HIM to his CHAIR.

Preview 4

(On 3, Shot 210)

LONELY: You're joking!

HENSHAW: I've seen your record, old son.

LONELY: I don't deny I got a bit of form /-

211. 4 (E)
M.S. HENSHAW R. + PART of LONELY L. f/g.

HENSHAW: Bit of form! You've been in and out of approved school and prison since you were nine years old.

(3 TO POS.D, SAME SET)

LONELY: I come from a broken home, see ...

HENSHAW: If it comes to that, so do I./ / But you've been in detention for a total of fifteen years - for a hundred and thirty four known offences.

212. 1 (H)
M.C.U. LONELY - reaction.

213. 4 (a/b)
(Henshaw R + part of Lonely L f/g)

LONELY: How many?

HENSHAW: A hundred and thirty four. I added them up. /

214. 1 (a/b)
(M.C.U. Lonely)

LONELY: Blimey, I have been busy! (PAUSE) And I bet the whole lot didn't add up to five thousand quid./

215. 4 (a/b)
(Henshaw R + part of Lonely)

HENSHAW: Just over four. You're a pest, old son. A bloody nuisance. To the police, the public, even to your own counsel. And most of all to the judge./

216. 1 (a/b)
(M.C.U. Lonely)

LONELY: You reckon he'll take it out on me?/

217. 3 (D)
TIGHTEST 2-S, fav. HENSHAW.

Preview 1 - fast

(On 3, Shot 217)

218. 1 (H) HENSHAW: I'm sure of it./
C.U. LONELY.

219. 3 (a/b) LONELY: But Dodds said –
(Tight 2-S, fav. Henshaw)

HENSHAW: And now I'm saying. Who do you believe?

LONELY: (PAUSE) What am I going to do, then?

HENSHAW: What I say.

LONELY: Let Callan go bail for me?

HENSHAW: It'll help.

*TIGHTEN as LONELY LEANS FORWARD.

LONELY: How?*

HENSHAW: It'll show you have someone to stand by you ... Then, when it comes to trial, I can ask for a suspended sentence.

LONELY: How d'you mean?

HENSHAW: I can plead that Callan will look after you - as a friend. See you don't get into trouble again.

LONELY: (LAUGHS) You don't know my friend Callan at all, do you?

HENSHAW: I thought I did.

LONELY: What, him? Keep me out of trouble? Stone me!

Preview 1

(On 3, Shot 219)

HENSHAW: Why does Callan want you out?

LONELY: Because he - better leave it, Mr. Henshaw.

HENSHAW: Anything you tell me is privileged, Lonely.

LONELY: You better tell Callan that.

HENSHAW: Are you suggesting he's a criminal? /

220. 1 (H)
M.C.U. LONELY.

LONELY: He's big time, that one. Bloody big. I tell you, if I had that geezer's nerve, I wouldn't be sitting here now, Mr. Henshaw, and I wouldn't have pulled no hundred and thirty four jobs for four thousand quid, neither./

221. 4 (E)
M.S. HENSHAW R. + PART of LONELY L.

HENSHAW: You talk as if you admired him.

LONELY: Well, you got to, haven't you? He's hard all the way.

HENSHAW: I thought you hated him./

222. 1 (a/b)
(M.C.U. Lonely)

LONELY: Well, why shouldn't I? Where was he when I needed him?/

223. 4 (E)
M.C.U. HENSHAW.

HENSHAW: Wouldn't you say that's a very ambivalent attitude?/

224. 1 (H)
C.U. LONELY.

Preview 4

(On 1, Shot 224)

LONELY: No, I wouldn't. I don't like the word.

Have I got to have Callan?/

225. 4 (a/b)
(M.C.U. Henshaw)

HENSHAW: I'm afraid so.

LONELY: All right, then. I hope to God we know what we're doing.
(PAUSE)
I tell you, in my opinion he's slipping./

226. 3 (D)
TIGHTEST POSSIBLE 2-S for reaction.

TAPE STOP

(1 TO POS.L, 3 TO POS.H, 4 TO POS.J - CALLAN'S FLAT)

(BOOM A to POS.5, CALLAN'S FLAT)

---

21. INT. CALLAN'S FLAT. DAY.

BOOMS A-5, B-5

227. 3 (H)
WIDE SHOT WHOLE ROOM, CALLAN SEATED C.

HOLD STATIC FRAME.

GRAM F/X: DISTANT TRAFFIC a/b

F/X: FRONT DOOR BELL RINGS.

(CALLAN GOES to DOOR, UN-CHAINS IT & LETS HENSHAW IN.)

HENSHAW: Nervous, Callan?

CALLAN: No. Just careful.

Like to ...?

HENSHAW: That's all right.

CALLAN: Like a cup of tea?

Preview 4

(On 3, Shot 227)

HENSHAW: No, thank you.

CALLAN: All right, then. What do you want?

HENSHAW: We're due in the judge's chambers in an hour. I want to talk to you first.

CALLAN: Talk away./

228. 4 (J)
M.S. HENSHAW.

HENSHAW: What's your relationship with Lonely?/

229. 1 (L)
M.C.U. CALLAN.

CALLAN: Relationship? What sort of a word is that?/

230. 4 (a/b)
(M.S. Henshaw)

HENSHAW: He's a very sad little man, Callan./

231. 3 (H)
M.S. CALLAN.

CALLAN: Pathetic.

As HE COMES FORWARD, CRAB L. to BRING HIM into 2-S with HENSHAW.

HENSHAW: He admires you very much.

CALLAN: That's nice!

HENSHAW: For God's sake don't waste my time! He admires you because you're a success in the kind of thing in which he fails./

232. 1 (a/b)
(M.C.U. Callan)

CALLAN: Did he tell you that?/

233. 3 (H)
M. WIDE 2-S.

HENSHAW: I deduced it. He isn't a very bright little man. Why do you want him out, Callan?

Preview 4

(On 3, Shot 233)

CALLAN: It's my good deed for the day./

234. 4 (J)
M.C.U. HENSHAW.

HENSHAW: Why? So he can steal for you instead of for himself?/

235. 1 (L)
B.C.U. CALLAN - reaction,

(PAUSE) /

236. 3 (a/b)
(M.W.2-S)

HENSHAW EXITS frame L.

As he goes, PAN with CALLAN to MANTELPIECE -

- then BACK AGAIN with CALLAN to TABLE.

Are you ill?

CALLAN: Bit of a head-ache, that's all. I've got some pills here I'm supposed to take. Sorry about all this mess.

I waited two hours for these. About time they did me some good. /

237. 4 (a/b)
(M.C.U. Henshaw)

HENSHAW: Are these yours? /

238. 3 (H)
M.C.U. CALLAN.

CALLAN: Yeah. D'you like them? /

239. 4 (a/b) (after Callan takes
(M.C.U. Henshaw) /pills)

HENSHAW: The detail is quite remarkable. /

240. 3 (a/b)
(M.C.U. Callan)

CALLAN: Bit different from the mob. (PAUSE) You don't think it's kids' stuff?

HENSHAW: Do you?

CALLAN: I've been thinking of packing it in.

This one's broken. /

241. 1 (L)
M.C.U. HENSHAW.

HENSHAW: Can't you mend it? /

242. 3 (a/b)
(M.C.U. Callan)

CALLAN: Maybe. /

243. 1 (L)
C.U. HENSHAW.

PAN to CALLAN in C.U.

T A P E S T O P

O.B. - PART 3A, TAKE 2

/O.B. PRE-RECORDING - NOT BEING PLAYED/
/into MAIN RECORDING/

22. EXT. LAW COURTS. DAY. O.B. SOUND

CALLAN PACES TO & FROM on PAVEMENT in FRONT of LAW COURTS.

DODDS, HENSHAW & MERRY COME FORWARD up STEPS to JOIN HIM.

DODDS: Well, Mr. Callan - it all went very nicely. Very nicely indeed.

CALLAN: All fixed up, then?

HENSHAW: So far, yes.

DODDS: His Lordship was very reasonable, I thought, under the circumstances. The position is this, Mr. Callan -

HENSHAW: I think perhaps I'd better attend to this, Mr. Dodds.

DODDS: As you please, Mr. Henshaw, as you please. You'll be getting in touch before we go for trial?

HENSHAW: My clerk will call you.

DODDS: It will be a pleasure. Good day, Mr. Callan, Mr. Merry. Good day, Mr. Henshaw.

DODDS EXITS.

CALLAN: What happened?

(On Pre-VTR)

HENSHAW: Being polite to that man is almost too high a price to pay - even for having one's life saved.

CALLAN: Never mind the forensic wit. What happened?

HENSHAW: Bail will be granted. One surety. Provided he reports to the police regularly.

CALLAN: I'll see he does that, all right.

HENSHAW: In view of our client's record, I thought the surety he asked was not unreasonable.

MERRY: No indeed, sir.

CALLAN: How much was it?

HENSHAW: Three thousand.

CALLAN: Three thousand quid?!

HENSHAW: Just put my things in the car, will you, Merry? I'll be along in a minute.

MERRY: Very good, sir. Mr. Callan.

MERRY EXITS.

HENSHAW: Three thousand pounds is somewhat beyond your reach, I gather?

(On Pre-VTR)

CALLAN: Too right, mate.

HENSHAW: Look, Callan. Your friend's a recidivist - a habitual criminal. Is he really worth risking three thousand pounds you don't even have?

CALLAN: That's my worry, not yours. I'll get it.

HENSHAW: You'd better! The surety doesn't have to be yours, you know. Anyone will do.

CALLAN: So long as they've got three thousand quid.

HENSHAW: Precisely.

CALLAN: Yeah, well I'd better be off ... Thanks.

HENSHAW: No, Callan - don't thank me. I got him out, and I'll do my damnedest to keep him out. Now we're all square.

HENSHAW EXITS L.

CALLAN: Yeah - now we're all square, Captain!

CALLAN EXITS FRAME f/g R.

(1 TO POS.H, 3 TO POS.D, 4 TO POS.E, PRISON VISITING ROOM)

(BOOM A to POS.4, PRISON VISITING ROOM)

244. 3 (D)
WIDE SHOT LONELY L. b/g,
PART of CALLAN R. f/g.

ZOOM IN a LITTLE as
CALLAN CLOSES on LONELY.

23. INT. PRISON VISITING ROOM. EVENING.

BOOM A-4
+
TABLE MIC.

GRAM F/X:
ECHOING
PRISON
ATMOSPHERE
(a/b)

LONELY: Oh, it's you! Come on in. Make yourself at home. Have a fag.

CALLAN: I don't smoke.

LONELY: Oh - yes. That's right. I was forgetting. Funny how you forget about people, isn't it?

CALLAN: I hear you got bail.

LONELY: Yes. Three thousand quid. I don't suppose you got it on you?

CALLAN: No.

LONELY: Still, you won't have to pull no wages snatch. Just go and drink sherry with the bank manager while his under-strapper opens the vaults.

CALLAN: I haven't got three thousand quid.

LONELY: Then you'll have to pop one of your Botticellis, won't you?/

245. 4 (E)
M.C.U. CALLAN + PART
of LONELY L. f/g.

Preview 1

(On 4, Shot 245)

CALLAN: Look, mate - I told you - I've been ill.

LONELY: And I've been nicked. And you said you would get me out.

CALLAN: Lay off me, can't you? I'm trying to think. /

246. 1 (H)
M.S. LONELY L. + PART of CALLAN R.

LONELY: No, I won't lay off. Look - you're supposed to be a mate of mine, so you set a posh lawyer on me and he says I'll get seven years./

247. 4 (a/b)
(Callan + part of Lonely)

CALLAN: Lonely/ -

248. 1 (a/b)
(Lonely + part of Callan)

LONELY: Only you say don't worry because you'll get me bail and a suspended sentence./

249. 4 (a/b)
(Callan + part of Lonely)

CALLAN: Lonely, please! /

250. 1 (H)
M.C.U. LONELY.

LONELY: Only when it comes to forking out your money, that's different, innit?/

251. 4 (E)
C.U. CALLAN.
MEDIUM-PACED ZOOM IN to V.B.C.U. CALLAN.

Then it's 'Lonely, I'm sorry' and 'Lonely, I've been ill', and 'To hell with you, Lonely,/ I'm outside'.

252. 3 (D) /
B.C.U. PROFILE LONELY.

CALLAN: Belt up!

LONELY: Oh, charming!

PAN LONELY'S HEAD DOWN to TABLE - VERY FAST - as CALLAN GRABS IT.

CALLAN: (SHOUTS) Belt up!

Preview 4

(On 3, Shot 252)

LONELY: Mr. Callan, I'm sorry. I didn't mean it./

253. 4 (E)
V.B.C.U. CALLAN.

Please, Mr. Callan!/

254. 3 (D)
TIGHTEST POSSIBLE 2-S.

CALLAN: What's the matter, mate? You look nervous./

255. 4 (a/b)
(V.B.C.U. Callan)

What you nervous about, Lonely? I told you I'd been ill, didn't I?/

256. 1 (H)
B.C.U. LONELY L + PART of CALLAN R.

LONELY: Yes, Mr. Callan./

257. 4 (a/b)
(V.B.C.U. Callan)

CALLAN: Well, I'm better now - so no more lip. You understand me?/

258. 1 (a/b)
(B.C.U. Lonely L)

LONELY: Yes, Mr. Callan./

259. 4 (a/b)
(V.B.C.U. Callan)

CALLAN: Not now. Not ever./

260. 1 (a/b)
(B.C.U. Lonely L)

LONELY: I'm very sorry, Mr. Callan./

261. 4 (a/b)
(V.B.C.U. Callan)

CALLAN: You listen to me. I'm going to get you that three thousand quid - and Henshaw's going to get you off, and you-are-going-to-act-nice./

262. 1 (a/b)
(B.C.U. Lonely L)

LONELY: Yes, Mr. Callan. I swear I will./

263. 3 (D)
DOUBLE C.U. - PART of HEADS only.

CALLAN: Oh, blimey!

LONELY: Welcome back.

EASE OUT as LONELY MOVES AWAY.

T A P E S T O P

(1 TO POS.L, 3 TO POS.G, 4 TO POS.J, CALLAN'S FLAT)

(BOOM A to POS.5, CALLAN'S FLAT)

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264. 3 (G)
L.A. WIDE SHOT, CALLAN SEATED R. f/g, FRONT DOOR L. b/g.

24. INT. CALLAN'S FLAT. EVENING.

BOOMS A-5, B-5

GRAM F/X: DISTANT TRAFFIC (a/b)

F/X: FRONT DOOR BELL RINGS.

As CALLAN GOES to DOOR & OPENS IT, ZOOM IN to TIGHT M.2-S + WHEELER.

WHEELER: Mr. Callan?

CALLAN: Yes.

WHEELER: My name's Wheeler. Detective Sergeant, Islington C.I.D.

CALLAN: What can I do for you?

WHEELER: Mr. Henshaw said I'd find you here. It's about that application for bail.

CALLAN: You'd better come in.

PAN WHEELER R. X ROOM.

265. 1 (L) (As Wheeler is X-ing room)
M.C.U. CALLAN - reaction.

266. 4 (J)
M.C.U. WHEELER.

WHEELER: Nice place you've got here, sir./

267. 1 (L)
M.S. CALLAN.

CALLAN: Oh, yes - lovely!/

268. 4 (a/b)
(M.C.U. Wheeler)

WHEELER: Your own property, sir?/

269. 1 (a/b)
(M.S. Callan)

CALLAN: No./

270. 4 (a/b)
(M.C.U. Wheeler)

Preview 1 - fast

(On 4, Shot 270)

271. 1 (a/b)
(M.S. Callan)

WHEELER: Your own furniture?/

272. 4 (J)
2-S, WHEELER L. b/g,
CALLAN R.

CALLAN: Gawd, no!/

WHEELER: Would these be yours, sir?

CALLAN: They would.

WHEELER: This one's broken.

CALLAN: I'm going to mend it tonight.

WHEELER: Are these valuable, sir?

CALLAN: Yeah ... But not three thousand quid. That's what you're on about, isn't it?

WHEELER: Yes, sir. I'm sorry, Mr. Callan. I know how much people hate being asked how much they're worth.

CALLAN: I don't mind. Trouble is, I don't know.

WHEELER: What's your job, sir?

CALLAN: (PAUSE) I'm in the junk business.

WHEELER: Doing well?

Preview 3

(On 4, Shot 272)

CALLAN: It keeps me pretty busy. (PAUSE) I'm the junior partner. Sergeant -

WHEELER: Yes, sir?

*START SLOW ZOOM IN to CALLAN.

CALLAN: *It doesn't have to be my money, does it?

WHEELER: No, sir. Anybody would do -

CALLAN: Providing they can put their hands on three thousand quid -

WHEELER: Exactly, sir. You got somebody in mind?

CALLAN: Yeah./

273. 3 (G)
M.C.U. WHEELER.

WHEELER: Does he know the prisoner?/

274. 4 (J)
B.C.U. CALLAN.

CALLAN: Yes ... he knows him all right.

TAPE STOP

(1 TO POS.D, 3 TO POS.A, 4 TO POS.B, HUNTER'S OFFICE)

(BOOM B to POS.2, HUNTER'S OFFICE)

---

275. 4 (B)
L.A. 2-S, CROSS/HUNTER.

25. INT. HUNTER'S OFFICE. NIGHT.

BOOM B-2 + FISHPOLE 1

CROSS: It would be simplest if I took over from Callan, sir. After all, he's finished with the Section, isn't he?

GRAM F/X: DISTANT (NIGHT) TRAFFIC (thru scene)

Preview 3

(On 4, Shot 275)

HUNTER: I'm afraid so, Cross.
He's not up to it any more.

CROSS: It'll leave you one man
short, sir - but I'm sure I can
manage /Callan's work -

276. 3 (A)
FULL LENGTH SHOT CALLAN
at DOOR + PART of HUNTER
R. f/g.

- as well as
my own. /

277. 4 (B)
TIGHTEST 2-S, CROSS &
HUNTER. (Reaction)

277A. 3 (a/b)
(Callan)

CALLAN: You said I could drop in
any time. /

277B. 4 (a/b)
(2-S)

HUNTER: I am rather busy, Callan. /

277C. 3 (a/b)
(Callan)

CALLAN: So I see. /

278. 1 (D)
M.C.U. HUNTER - reaction.

(PAUSE) /

279. 4 (B)
M.C.U. CROSS.

CROSS: Before you go, Mr. Callan,
you'd better hand over your old files,
and give me your duty book. /

280. 3 (A)
M.S. CALLAN.

CALLAN: Not just a new office.
A new guv'nor, as well. So young,
too. /

281. 1 (a/b)
(M.C.U. Hunter)

HUNTER: Just a moment, Cross.
There's no hurry, David, but if you
could get it done, please. /

282. 3 (a/b)
(M.S. Callan)

CALLAN: What are you up to? /

283. 1 (D)
M.S. HUNTER.

HUNTER: Merely normal procedure,
Callan. /

284. 3 (A)
B.C.U. CALLAN.

Preview 1

(On 3, Shot 284)

CALLAN: Normal? What's bloody normal about you - what's normal about that ...

HUNTER: Now just a moment, Callan ...

CALLAN: You're giving me the push before I've even had a chance. D'you call that normal? It isn't even fair./

285. 1 (a/b)
(M.S. Hunter)

HUNTER: We're never fair if we can help it. If we were, we'd lose.

CALLAN: There's work for me here ...

HUNTER: Not any more, old chap. You're finished./

286. 3 (A)
M.C.U. CALLAN.

CALLAN: All right. I'm finished. I can't force you to take me back./

287. 4 (B)
M.C.U. CROSS.

CROSS: That's right./

288. 3 (A) (a/b)
(M.C.U. Callan)

CALLAN: I'm not talking about you, sonny. You I can force any time I want to.

HUNTER: Who are you talking about?

CALLAN: Lonely./

289. 1 (D)
M.C.U. HUNTER.

HUNTER: That miserable little thief knows too much - and he's a dangerous nuisance - thanks to you./

290. 3 (a/b)
(M.C.U. Callan)

Preview 1

(On 3, Shot 290)

CALLAN: Sometimes he was useful, too./

291. 1 (a/b)
(M.C.U. Hunter)

HUNTER: Those days are over, Callan./

292. 4 (a/b)
(M.C.U. Cross)

CROSS: Like yours./

293. 3 (A)
C.U. CALLAN.

CALLAN: You fixed Lonely, didn't you?/

294. 1 (a/b)
(M.C.U. Hunter)

HUNTER: Of course./

295. 3 (a/b)
(C.U. Callan)

CALLAN: And now you're going to unfix him - because if you don't, I'll fix you, sir. After all, I've done it before, haven't I?/

296. 1 (D)
C.U. HUNTER.

HUNTER: (PAUSE) Did you examine that white file on my desk?

CALLAN: As if you didn't know!

HUNTER: Have you any idea what the white files are for? To put people in prison, mental homes, divorce courts, bankruptcy ... Do you know the colour of your file, Callan?/

297. 3 (A)
M.C.U. CALLAN - reaction.

298. 1 (a/b)
(C.U. Hunter)

HUNTER: (CONTD.) It's psychological warfare, Callan. A way of immobilising people we don't particularly want to kill./

299. 3 (A)
V.B.C.U. CALLAN.

CALLAN: Don't you bloody threaten me, sir! You really are the bottom, aren't you? You must come from a very special cess-pit!/

300. 1 (D)
V.B.C.U. HUNTER.

Preview 4

(On 1, Shot 300)

As HUNTER SMILES, EASE OUT to M.C.U. HUNTER.

HUNTER: (PAUSE) That's what I wanted to hear. Problem solved. I think we did that rather well./

301. 4 (B)
M.C.U. CROSS.

Off you go, Cross.

302. 3 (A) (As Cross moves)
M. WIDE SHOT - HUNTER'S BACK R. f/g, CALLAN C. f/g, CROSS EXITS b/g.

CALLAN: I see. It's the old initiative game./

303. 1 (D)
M.C.U. HUNTER.

HUNTER: I'm delighted you're back on form, Callan.

CALLAN: Thanks. You're in pretty good nick yourself. Just as well, isn't it?

HUNTER: I don't understand you./

304. 3 (a/b)
(M.W.2-S)

CALLAN: We're going to play the game properly - to the finish. Look - you set this Lonely business up to see if I still had a few guts left - right?

CALLAN SITS.

HUNTER: In a way, yes. But -

(N.B. No Shot 305)

CALLAN: Well, I have. And I'm going to use them.

HUNTER: Go on.

CALLAN: Show me how important I am to the Section, sir./

306. 1 (D)
2-S, CALLAN'S BACK L. f/g, HUNTER R. b/g.

Preview 3

(On 1, Shot 306)

HUNTER: You know I can't do that.

CALLAN: Of course you can. It's easy. Get Lonely out of the nick.

HUNTER: Organise a gaol break?

CALLAN: I said it's easy.

HUNTER: No!

F/X: INTERCOM BUZZES.

EASE IN to M.S. HUNTER as HE ANSWERS INTERCOM.

HUNTER: Yes?

SECRETARY: (DISTORT) I have a Detective Sergeant Wheeler on the open line for you, sir.

HUNTER: Never heard of him. Tell him to/...

307. 3 (A)
M.C.U. CALLAN.

CALLAN: You really want me back?/

308. 1 (D) (a/b)
(M.S. Hunter)

HUNTER: Just a moment./

309. 3 (a/b)
(M.C.U. Callan)

CALLAN: I'd talk to Wheeler if I were you./

310. 4 (B)
2-S, CALLAN & HUNTER.

HUNTER: I'm too busy ...

(Callan picks up phone and hands it to Hunter)

CALLAN: Please talk to him, sir.

HUNTER: Put him on.

SECRETARY: (DISTORT) You're through, sir./

311. 1 (D) (As Callan picks up ear-piece)
M.S. HUNTER.

Preview 3

(On 1, Shot 311)


(LINKED TELEPHONES)

GRADUALLY EASE IN to C.U. HUNTER.

HUNTER: Hunter speaking.

WHEELER: (DISTORT) Oh, Mr. Hunter - I'm sorry to trouble you, sir. This is Detective Sergeant Wheeler - Islington C.I.D.

HUNTER: Yes?

WHEELER: (DISTORT) I've just been having a chat with Mr. Callan. He tells me he's a junior partner in your business./

312. 3 (A)
M.C.U. CALLAN - reaction.

313. 1 (a/b)
(C.U. Hunter)

HUNTER: Go on - I'm listening.

WHEELER: (DISTORT) It's a bail matter, Mr. Hunter. Mr. Callan says you'll be perfectly willing to stand surety for three thousand pounds/-

314. 3 (a/b)
(M.C.U. Callan)

CALLAN: Well, you did say if there's anything I wanted ... Or are you going to say I don't belong here?/

315. 1 (a/b)
(C.U. Hunter)

HUNTER: (PAUSE) That's perfectly in order, Sergeant.

WHEELER: (DISTORT) If you could give us some indication of your means, sir/-

316. 3 (a/b)
(M.C.U. Callan)

HUNTER: I'll get my bank manager to contact you./

317. 1 (a/b)
(C.U. Hunter)

Preview 3

(On 1, Shot 317)

WHEELER: (DISTORT) Thank you very much indeed.

HUNTER: Not at all. Goodbye.

HUNTER SLAMS PHONE DOWN. (PHONE DOWN)

PAN HIM UP FAST as HE RISES.

I should have your hide for this, Callan./

318. 3 (A)
M.S. CALLAN L. + PART of HUNTER R.

CALLAN: Come off it. Lonely was my initiative test - and I passed. If I'd failed it, I'd be in a white file, too. Well, wouldn't I?/

319. 1 (D)
M.S. HUNTER.

HUNTER: You're lucky you're not in your grave./

320. 3 (A)
M.S. CALLAN.

CALLAN: Maybe we both are./

321. 1 (D)
2-S, PART of CALLAN L, HUNTER R. b/g.

HUNTER: I said Lonely was the only chance you'd got - and when he comes up, I have to risk three thousand pounds! (PAUSE) All right, you're back with Charlie. Are you pleased about it?/

322. 3 (A)
C.U. CALLAN.

CALLAN: The question doesn't arise, sir. Where else could I go?/

323. 1 (D)
C.U. HUNTER.

324. 3 (a/b)
(C.U. Callan)

325. 2
"CALLAN" WALL CAPTION (16" x 20") as B/G for CLOSING CREDITS - over ...

GRAMS: THEME

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*
*
*
*
*

Preview Caption Scanner

GRAMS:
THEME
(contd.)

(On 2, Shot 325)

SUPER (INLAY) CAPTION SCANNER

(3) Callan - EDWARD WOODWARD
(4) Hunter - WILLIAM SQUIRE
(5) Cross - PATRICK MOWER
(6) Lonely - RUSSELL HUNTER
(7) Henshaw - GARY WATSON
Snell - CLIFFORD ROSE
(8) Judd - HARRY TOWB
Dodds - DENIS THORNE
(9) Merry - ALAN CULLEN
Lonely's Auntie - QUEENIE WATTS
(10) Hunter's Secretary - LISA LANGDON
Blind man - FREDERICK SCHRECKER
(11) Det. Sgt. Wheeler - RICHARD McNEFF
Nurse - MONA HAMMOND
(12) Wellington - DAVE PROWSE
Prison Officer - JOHN BALDWIN
(13) Story Editor - GEORGE MARKSTEIN
(14) Designed by MIKE HALL
(15) Produced by REGINALD COLLIN
(16) Directed by JAMES GODDARD

FADE OUT CAM. 2 & CAPTION SCANNER

FADE UP SLIDE
THAMES PRODUCTION - IN COLOUR (Standard slide, Version 'D')

FADE SOUND & VISION

(N.B. BACK to PAGES 29 & 29A for COFFEE STALL SHOTS)

PAD/7.12.69.